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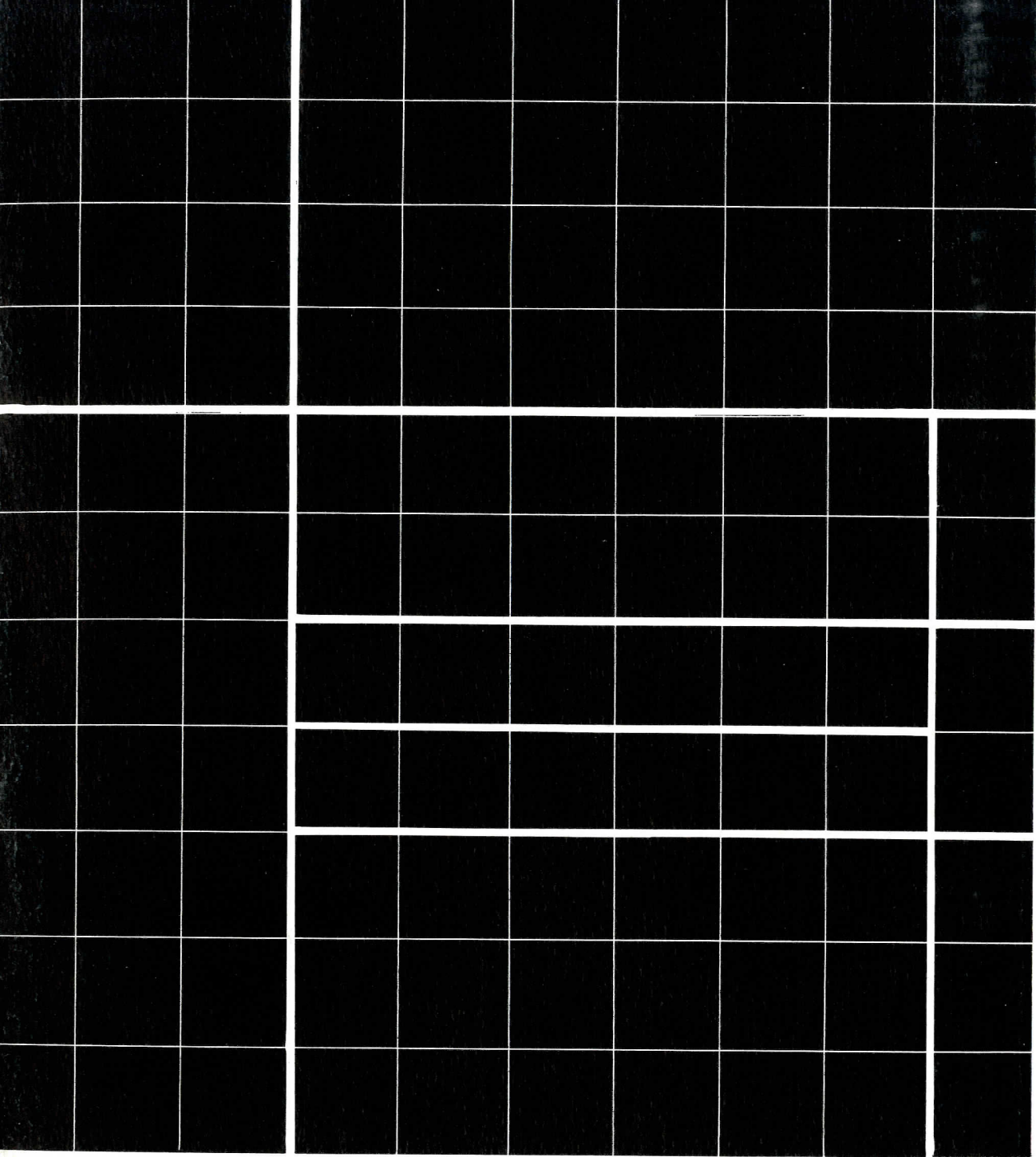
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module



m o d



S Y R A C U S E U N I V E R S I T Y A R C H I T E C T U R A L Y E A R B O O K

foreword

"Module" and its aims are simply outlined.

First, to REFLECT an awareness, on the part of today's student, of space, form, material and man in architecture.

Second, to REPORT to the student, work done by those who have gone into the field before him. This is also designed to develop student alumni relations.

Lastly, to RECORD collegiate memories.

dedication

From the very outset "Module" was never dedicated to any one group, be it senior, undergraduate, faculty or alumni. Rather it has been dedicated to serve all who come to know it and believe in a publication of this nature.

u | e '5 2



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acknowledgement

As always, there exists unnamed groups and individuals without whom publication would have been impossible. To the staff of the '51 "Module," who laid the groundwork, to the students who gave their time when it was at a premium and to those alumni who were so prompt and cooperative, we extend heartfelt gratitude.



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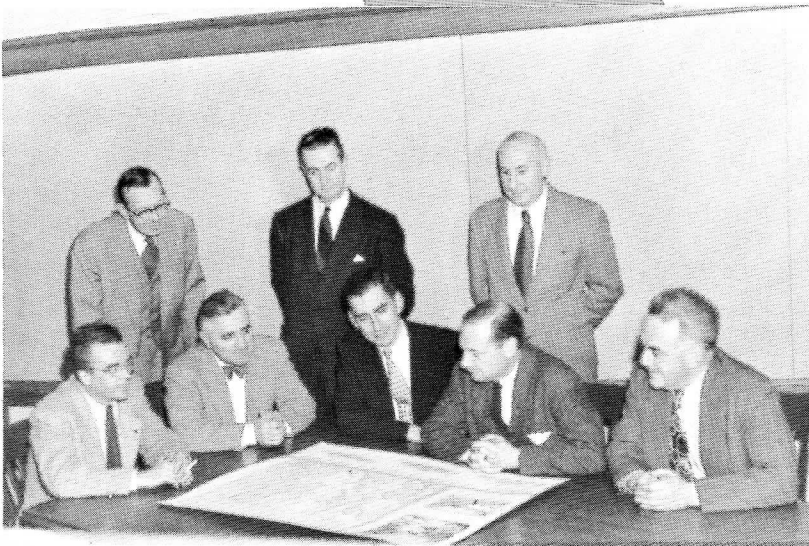
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faculty

Left to Right: Seated — G. Earle, N. Rotunno, A. Verley, D. K. Sargent, A. Moore. Standing — W. Crane, F. Marston, H. J. McKee. Not Shown — C. Croom.

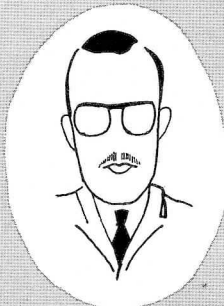


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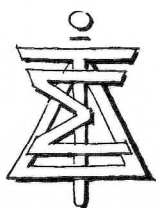
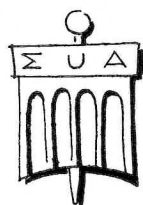


office staff





organizations



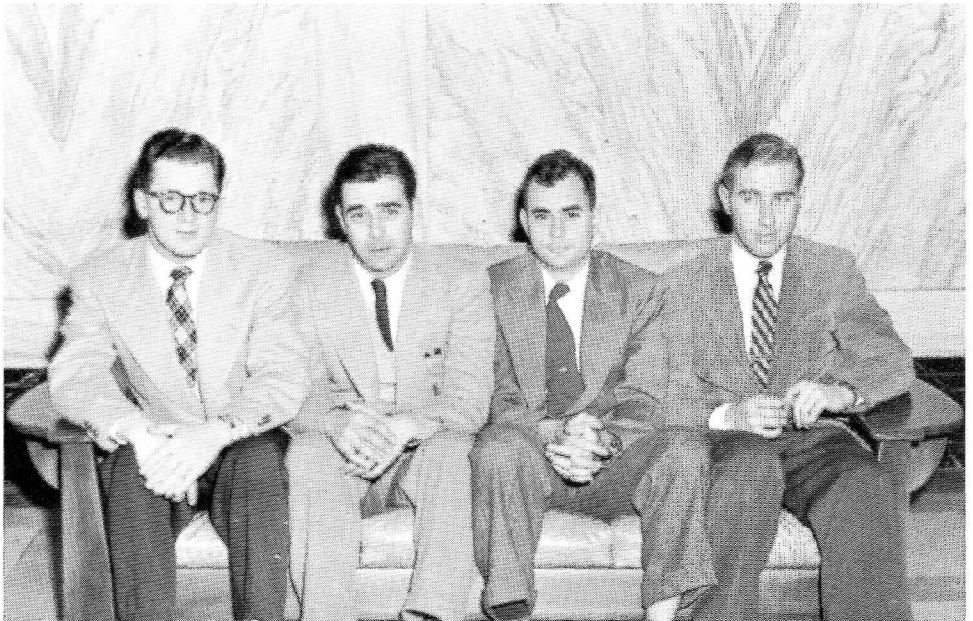
student government

The student of architecture is by nature an individualist. Thus, any governing body of his is bound to be a loosely knit, informally functioning organization. Its established duties are few but important, for the betterment of student faculty relations and for the formation of social activities within the school. The meetings of the student body are called infrequently and only at times when business deems it necessary.

In practice, the school officers act in these capacities: the treasurer as the finance director; the secretary as the record keeper; the vice-president as the social chairman of all social events; and the president as chairman of council and school meetings.

An elected council is the actual former of school policies with respect to the budget and to the placing of calendar events throughout the year. This year, through the work of the council, a more secure system of collecting dues was organized, and also, an expanded social program was initiated.

However, one of the most important duties of this organization is an intangible one; the promotion of a greater interest of each student for his school and the development of a closer relationship between the classes.



Left to Right: R. Majewski, treasurer; J. Carlisle, vice-president;
J. Jennewein, president; J. Stewart, secretary.



Left to right: Front Row — J. Carlisle, J. Stefany, treasurer; F. Pieszak, C. Rothery, C. Baumann, president; D. Russell, W. Markley, J. Iverson, D. Knapp. Second Row — R. Majewski, R. Kuehn, L. Bennetts, secretary; H. Boghosian, A. Kosoff, G. Schonwald, M. Michalek, M. Bobadilla, N. Caruso, M. Schutzel. Third Row — D. Truesdale, C. DeMarco, R. Derck, M. Kasen, C. Lyons, K. Goldfarb, W. Foye, E. Jenner, D. Schoell, L. Olmstead, S. Cichello, F. McAuliffe, S. Wroe, A. Knapp, D. Ashley. Fourth Row — T. Large, J. Stewart, E. Fisher, C. Soling, D. Denis, J. Ginley, A. Ianniello, P. Malo.

sigma upsilon alpha

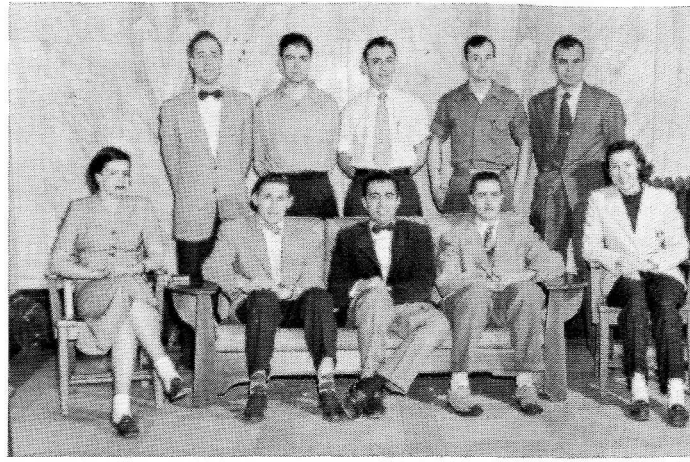
Sigma Upsilon Alpha, better known as the S. U. A., is an honorary student architectural fraternity which dates its origin back to 1911. Among its more familiar members have been James A. Britton, Harry A. King, Arthur B. Moore, Lorimer W. Rich, Kenneth "Doc" Sargent, and many others. Since that date its major purpose has been to promote the academic and social interests of the members and consequently the welfare of the student body as a whole.

In striving to realize these ideals, the fraternity sponsors prizes for sketches which in the opinion of the faculty and the organization are worthy of merit. Movies, as well as guest speakers practicing in architecture and in the allied arts, are solicited with the cooperation of the administration to present viewpoints which may add to the general knowledge of the students. The S. U. A. also presents a yearly "freshman medal" to the student who is deemed most deserving.

This year two outstanding faculty members have been guest speakers. Anthonin Heythum of the School of Industrial Design presented slides and his impressions of the Festival of Britain. Norman Rice, director of the School of Art, spoke on the correlation between art and architecture.

The social highlight within the group itself undoubtedly centers around the annual initiation banquet, which is usually held at the "Lincklaen House" in Cazenovia. A speaker and informal discussion help round out the affair. Although activities such as this are exclusive to members, the long run policy of the organization aims at realizing an increased cooperation among all students, incentives for academic betterment, and a means for furthering the general knowledge and welfare of all students in the School of Architecture.

Left to Right: Front Row — M. Slayton, G. Bornstein, H. Danos, president; R. King; B. Finn, secretary. Second Row — R. Clark, W. Foye, S. Kasendorf, W. Ingalls, J. Jennewein.



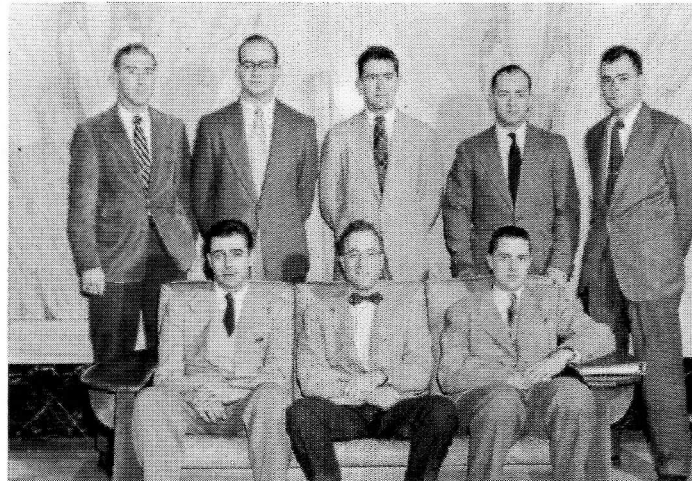
tau sigma delta

As one of the leading professional honorary fraternities in the nation and at Syracuse, Tau Sigma Delta recognizes for admission those students of the highest attainment in architecture, landscape architecture, industrial design, and painting. Eligibility for student architects does not begin until their fourth year, at which time they must be within the top fifteen percent of their class.

The organization's aim is to create a more genuine, sympathetic understanding among students in these various segments of the art field. Aside from this intellectual level Tau Sigma Delta sponsors and participates in the Colgate week-end poster contest each year.

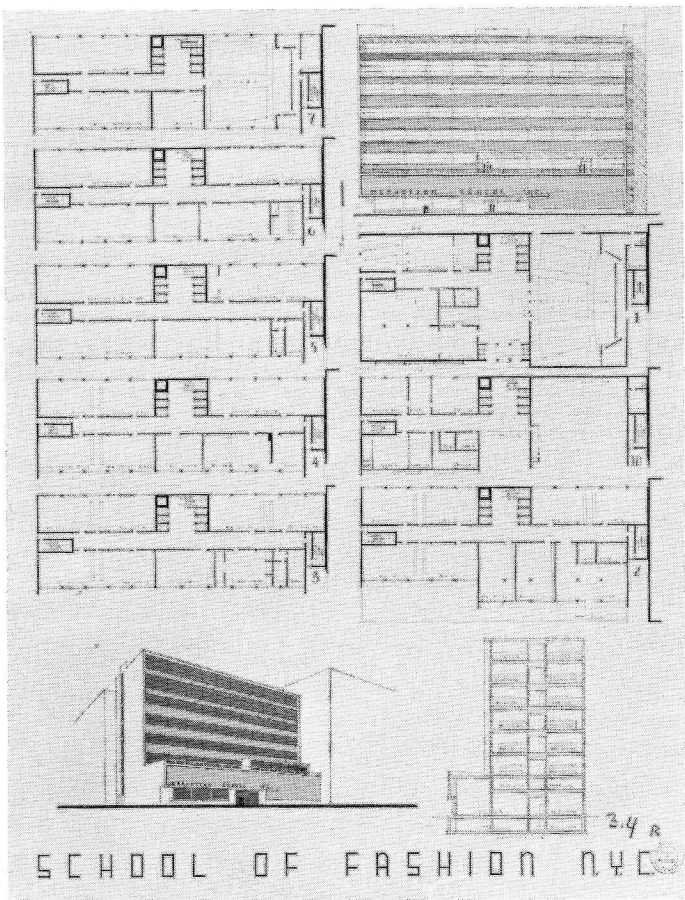
The honorary was founded in 1912 at the University of Michigan. Tau Sigma Delta came to Syracuse in 1918 with the formation of Delta Chapter, which now stands as one of the finest in the national organization.

Left to Right: Front Row — J. Carlisle, secretary; R. Clark, president; R. King, treasurer. Second Row — J. Stewart, T. Large, D. LaBau, W. Mowat, J. Jennewein.

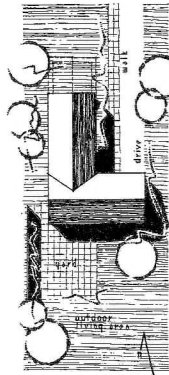
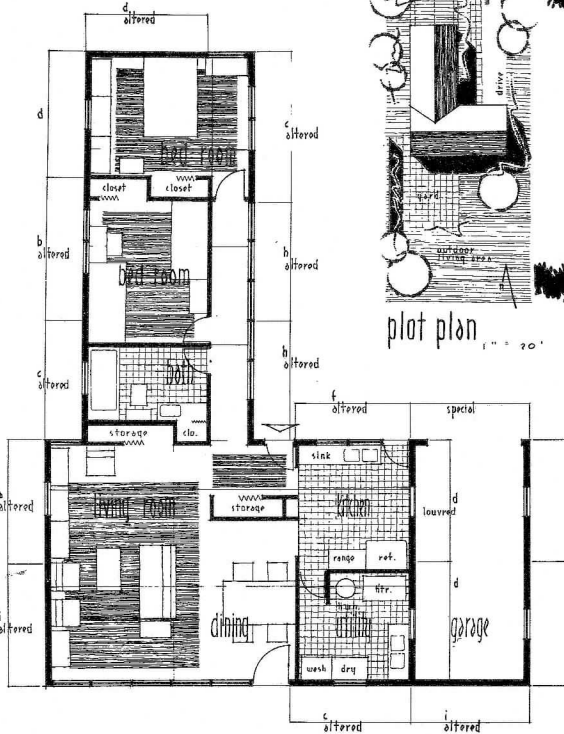


gargoyle

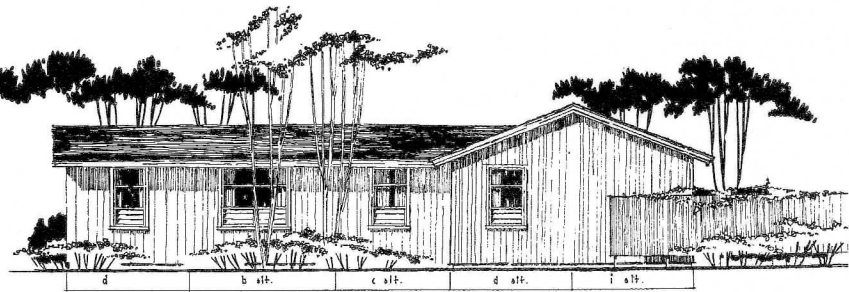
Since its installation on the Syracuse University campus in May 1951, the Gargoyle Society has completed a program of activities which included as participating guests: George Earle, Dean Noble, Dr. Bye, Dean Dillenback, Dr. Capurso and Bishop Peabody. With such an excellent beginning the Society looks forward to an even more promising future.



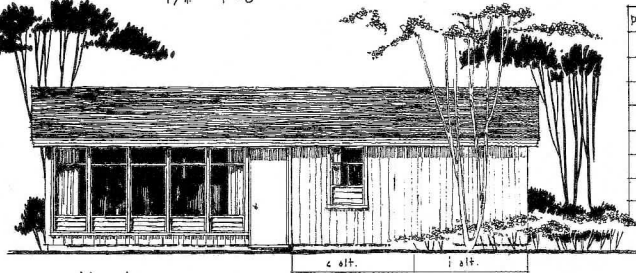
floor plan 1/4" = 1'-0"



plot plan 1" = 20'



west elev 1/4" = 1'-0"



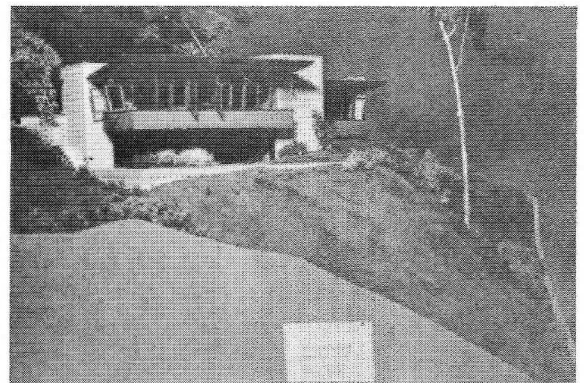
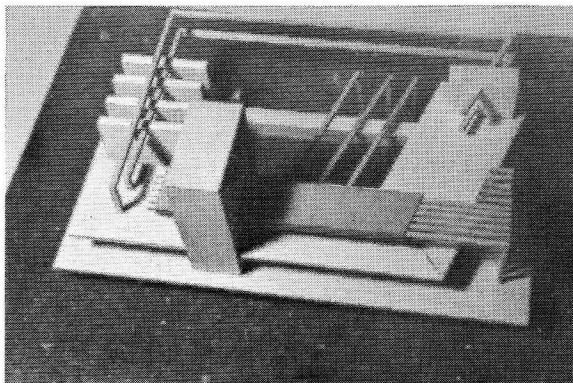
south elev 1/4" = 1'-0"

schedule

pan.	house	remarks
b	1	cut
b	1	extra window
c	3	cut
d	4	filled
e	2	
f	1	extra window
i	2	filled
h	2	cut

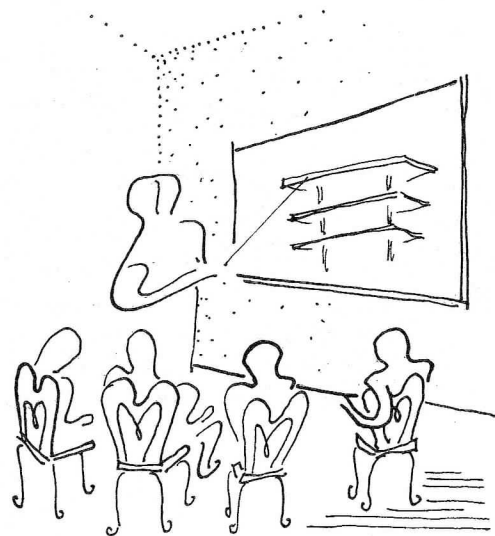


single family residence



S T U D E N T W O R K

classes





Left to Right: Front Row — A. Jenkins, C. Moore, H. Kent, J. Barbarovic, G. Clymer, V. Methe, M. Whyte, W. Scabrough. Second Row — R. Gantner, T. Hatakeyama, L. Salcines, J. Robinson, B. Weiner, L. Baster, B. Bicknell, T. Mollica, K. Smilex, W. Hoone. Third Row — J. Chun, H. Siso, G. Frahm, K. Turner, R. Zane, R. Aikman, A. Cutter, P. Hueber, R. Johnes, S. Gray, H. Johnson, J. Northrup, R. Lafferty, R. Armitage, L. Fernandez.

class of '56

Left to Right: Front Row — C. Pons, S. Dorgan, P. Malo, F. McAuliffe. Second Row — E. J. Booth, V. Muniz, I. Schwartz, M. Michalek, R. Secor, M. Meryash, E. Feheley, F. Pieszak. Third Row — P. Valentine, D. Truesdale, E. Fisher, C. Demarco, A. Ianniello, Q. Sizer, R. Slingerland, J. Ginley, R. Derck, S. Wroe, D. Ashley. Missing — C. Edson, J. Valbuena, B. Johnson, E. Lesko, P. Zafrin.

class of '55





class of '54

Left to right: Front Row — A. Kosoff, L. Bennetts, H. Boghosian, C. Soling, K. Goldfarb, M. Babadilla, C. Lyons, R. Majewski, S. Cichello, C. Rothery. Second Row — R. Kuehn, W. Markley, J. Houseworth, A. Gustavson, D. Schoell, J. Stefany, D. Denis, A. Knapp, G. Wilcox, N. Caruso, D. Russell, J. Morton. Missing — F. Griffith, L. Justement.

class of '53

Left to Right: Front Row — J. Stewart, T. Large, J. Carlisle, E. Schonwald, P. Hotchkiss, D. Saseen, R. Acosta Madiedo, D. Knapp, M. Kasen. Second Row — J. Bogar, P. Fregeau, M. Schutzel, W. Metzger, E. Jenner, H. Wagner, C. Baumann, L. Olmstead, W. Foye, J. Iverson. Missing — D. Freed, W. Eisenburg, E. Lindholm, H. Badell.



les commentaire . . .

. . . "the class of 1956 began its memorable career with forty students. The number had somewhat decreased before the second semester.

The complexity of an architect's job really hit us with our first design problem—"A Village Library." Many students seriously considered transferring to Liberal Arts.

As the second semester rolled around, we were faced with more design problems, mechanics, and those nine hour sketches designed to test our ingenuity.

But, we are happy to say, not all was work. There was the architects' picnic or better referred to as "Chug-a-lug Caper." Then a delightful evening at the Rotunnos! Last, but not least, were the soiree and banquet.

Having completed one year, most of us are looking forward to the remaining four, and finally, in the distant future, to our Bachelor of Architecture" . . .

. . . "we have survived the trial of sophomores: eight months' communal exposure to the lower juniors. In retrospect the relationship seems to have been amicable enough, and indeed profitable. For certainly the year's prime accomplishment was our orientation to the realities of academic architecture (as revealed to us by several especially active critics and mentors from the other side of the drafting room). The precepts we have thus learned we shall endeavor to likewise pass on to next year's recruits in the south *atelier*.

Seriously, though, we'll all try to be back again next year, for then will come our day as critics, as *maitres* of the drafting room. And that we wouldn't want to miss" . . .

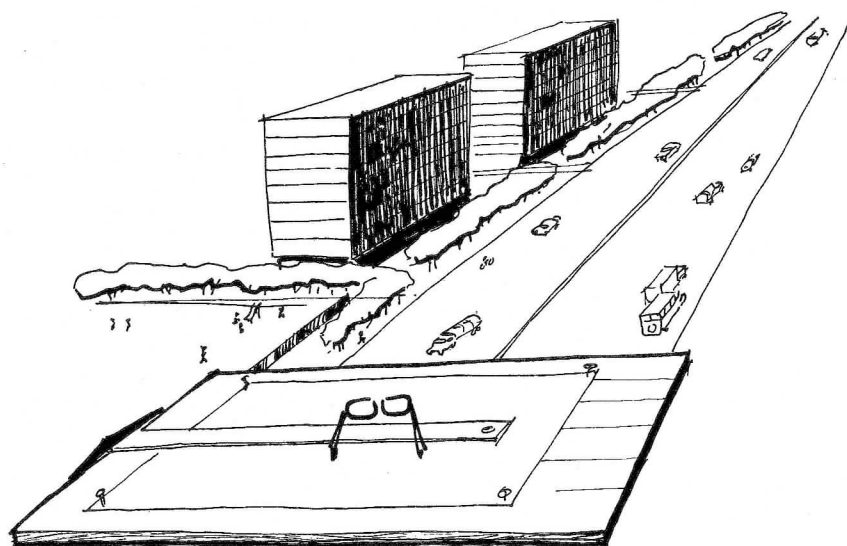
. . . "there comes a time in the course of all architectural students' educations, evidently during the third year, when philosophies are initiated. These philosophies are indeed proud ones variously given over to include unasked-for critiques (fortunately gratis, considering their length) to sophomores, long and involved (sometimes heated) discussions of the five-year course and what it generally speaking does and does not include, and the same for individual courses specifically.

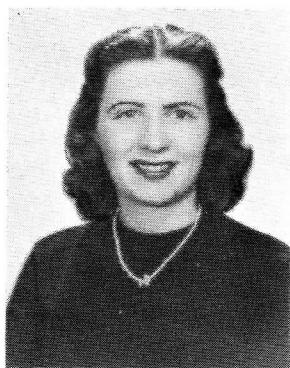
The exposition of these fervently serious philosophies leads to: thumb-nail sketches on anything from ninety-cent illustration board to (free) napkins from the club; descriptions of forms and compositions by means of elaborate gesticulations in mid-air; paper mock-ups for those who seem unable to understand the foregoing; and more hours of exposition over cups of coffee or other enjoyable refreshments. Indeed, the experiences of the third-year architectural student are rich and fulfilling" . . .

. . . "the class of '53 arrived at Syracuse four years, two thousand four hundred dollars, and one hundred thirteen miles up and down the stairs ago. Now look at us today. Older, poorer, and tired. But the larger and more important change that has come over us can't be measured in terms of years, money, or flat feet. Our perseverance in overcoming an enormous lack of talent was unprecedented. The co-operative spirit that prevails in the class is commendable. Even the instructors are commenting on it. Our search for knowledge has not been limited to the drafting room. Many members of the class have garnered actual "on the job" experience during the summer months. This alone has set American building back a decade.

In the face of these momentous achievements we can only turn blushing aside and repeat our class motto, "A cliché in the hand is worth two in the Forum."

seniors





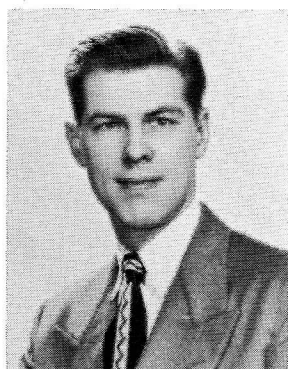
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Barbara Andrews

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Sigma Upsilon Alpha



Quentin E. Armstrong



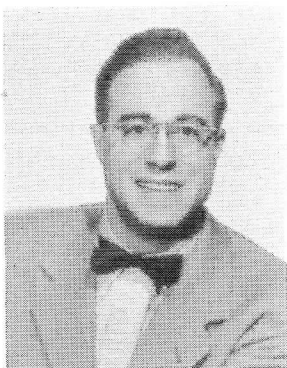
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George Bornstein



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HARRY J. DANOS
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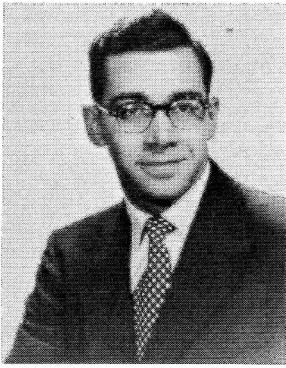
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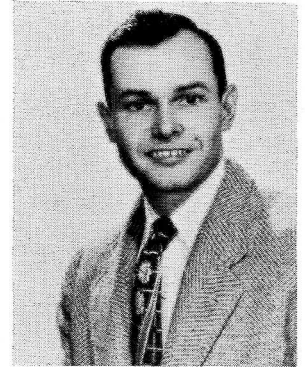
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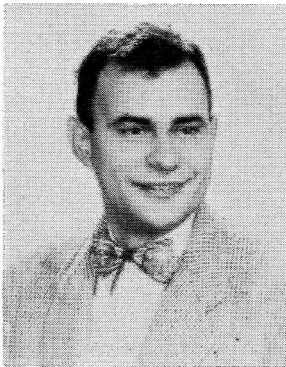
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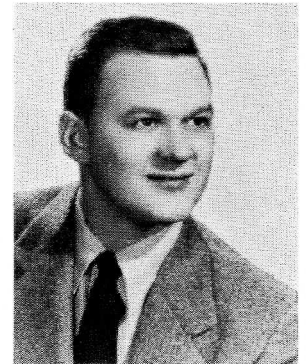
Bill Ingalls Jr.



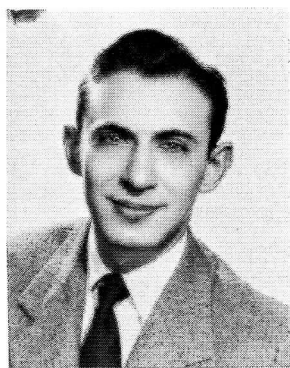
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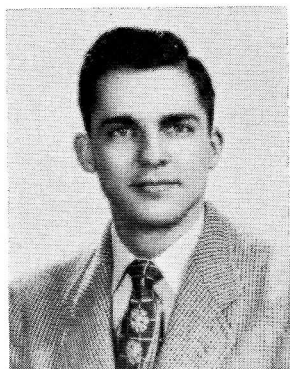


Dave Jensen



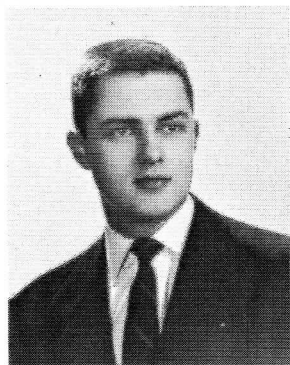
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Stan Kasindorf



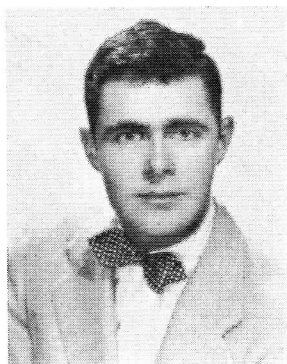
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Robert L. Kelly



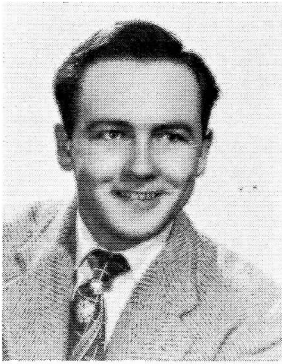
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Russell A. King



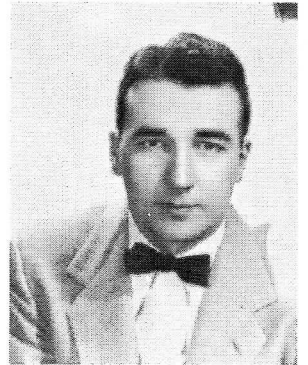
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Dave La Bau



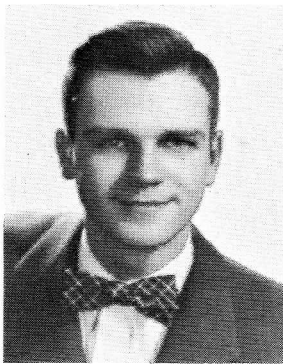
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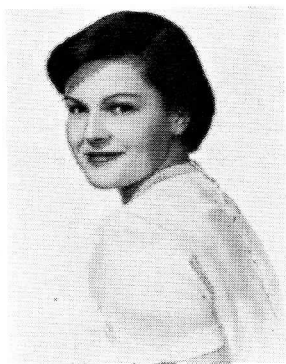
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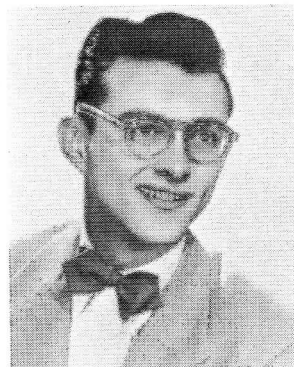
Carl J. Schmitt Jr.



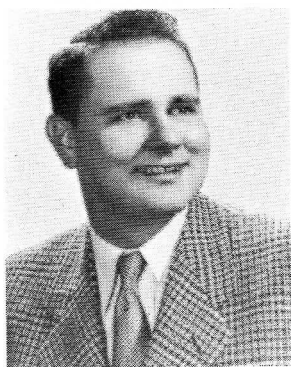
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Marge Slayton

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Dick Tingle



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landscape architecture



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Sigma Delta, Secretary; Red Cross
Motor Corps; Delta Gamma



Betty Lou Finn

"In the field of contemporary architecture it is becoming more and more the case where the architect and the landscape architect are inseparable. All around us it is quite evident that only where both professions have collaborated from the beginning, has anything worth-while been produced for posterity."

This theory of Professor N. A. Rotunno's explains the coordination of the department of landscape design with that of architecture.

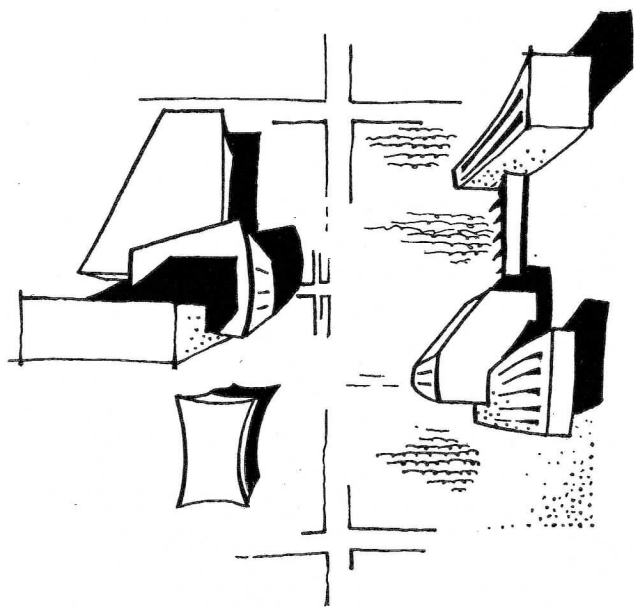
Being responsible for numerous university landscape programs, Professor Rotunno establishes theory with practical examples.

Coordination is further strengthened by the landscape curriculum. Two years are devoted to purely architectural courses, the students working together with and in the same drafting rooms as the regular architectural group. With this foundation of building architecture, the remaining three years are spent in a solid landscape program.

Numerous exhibits and speakers representing other leading schools aid the student in developing an awareness of existing problems and their solutions.

Professor Rotunno believes that the success of the landscape department can be attributed to this continual collaboration with other allied fields and works of other schools.

alumni



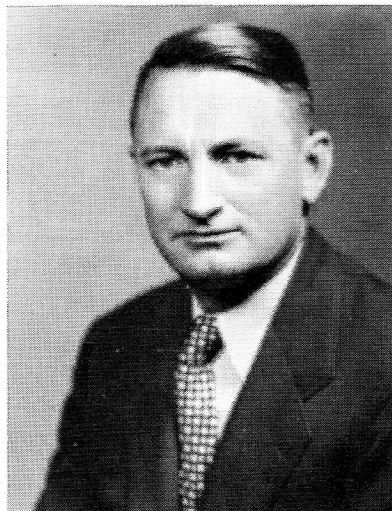
Served on Judgement Jury, Senior Thesis, Syracuse University, 1949, 1950, and 1951

Jury of Beaux-Arts Institute of Design Class A — February 3, 1951

Member of Examining Boards of Architects for the University of the State of New York

Appointed by the Board of Regents, October, 1950
Partner — Faragher & Macomber, Architects, January 1, 1951

Chairman of New York State Association Architects Convention 1949



DONALD Q. FARAGHER, A.I.A.
900 Powers Building
Rochester 14, New York



HANOVER HOUSES
Rochester Housing Project NYS-53
Donald Q. Faragher
Faragher & Macomber
Architects

The City of Rochester is now building its first low-rental, subsidized, housing project with the aid of a State of New York, Division of Housing, loan and subsidy agreement which was made available by Commissioner Herman T. Stichman. "Hanover Houses" is unique in that it is the first of the state aided projects not administered through a local housing authority. The Council of the City of Rochester has in this instance assumed the entire responsibility for the project and as a body through its executive officers, Mayor Samuel B. Dicker, City Manager Louis B. Cartwright, Commissioner of Commerce Donald Foote and Deputy Corporation Council Honora Miller. The work has been carried efficiently and is a tribute to this city's progressive form of government.

The essential differences between this and other projects was the desire to provide the small family with dining facility in the living room area with its own fenestration to light the dining space directly and in the larger family units to provide the same direct lighted dining area combined with the kitchen rather than an internal dining foyer as has been the general practice in most multiple storied, cross plans with central service cores. Heating and hot water service is supplied by a central boiler room and the fuel is anthracite coal, fed to boilers by stokers, this choice was dictated by Rochester's market being coal rather than oil and the necessity of holding to the rental limit of \$9.00 per room per month established by Commissioner Stichman.

This project has a double purpose as to its site selection, first it was desirable to eliminate an area of two city blocks of sub-standard dwellings and provide 392 living units of good housing in an area where it will serve the expanding industrial requirements of the city.

The buildings have been designed to provide besides the 392 D.U. a needed expansion of social services for the neighborhood and will provide a day nursery, recreational facilities for adults, medical and dental clinics, public nursing sub-station and community rooms for the appropriate gatherings. The management of the project will be on site and be responsible for the welfare of its tenants while the nursery clinics and adult recreation will be administered by the Baden Street Settlement whose fine record in this neighborhood has been established over the last five decades and whose present facilities adjacent to the project to the North of the mall have been over-crowded since before World War II.

The design of the structural frames of these seven buildings was resolved to be reinforced concrete after an analysis determined its economy and practicability for use. The availability of materials and labor needed for this type of construc-

tion were no problem and as conditions have been steadily worse as far as structural steel deliveries this choice was of course justified. The concrete frame lends itself admirably to the layout. Interior concrete columns do not line up with exterior columns and are arranged to fit the closet arrangement on the interior and themselves form parts of the wall separations.

With the concrete frame and slab type of construction flat ceilings are obtained. There are no beams crossing rooms.

No plastering is required on the ceilings or beams. The surfaces of the concrete are rubbed and painted. It is evident that here is real economy in comparison with a steel frame since the ceilings in steel frame construction would have to be plastered, probably with vermiculite for fire protection of the steel framing. Concrete columns in many locations in this type of structure need not be plastered but can be exposed and painted.





HAROLD D. STEWARD

Ingram Building Annex,
Southeast First St., Miami, Fla.

Graduated Syracuse University, Bachelor of Architecture 1917

Doctor's Hospital, Coral Gables, Fla.

Apprenticed in New York City

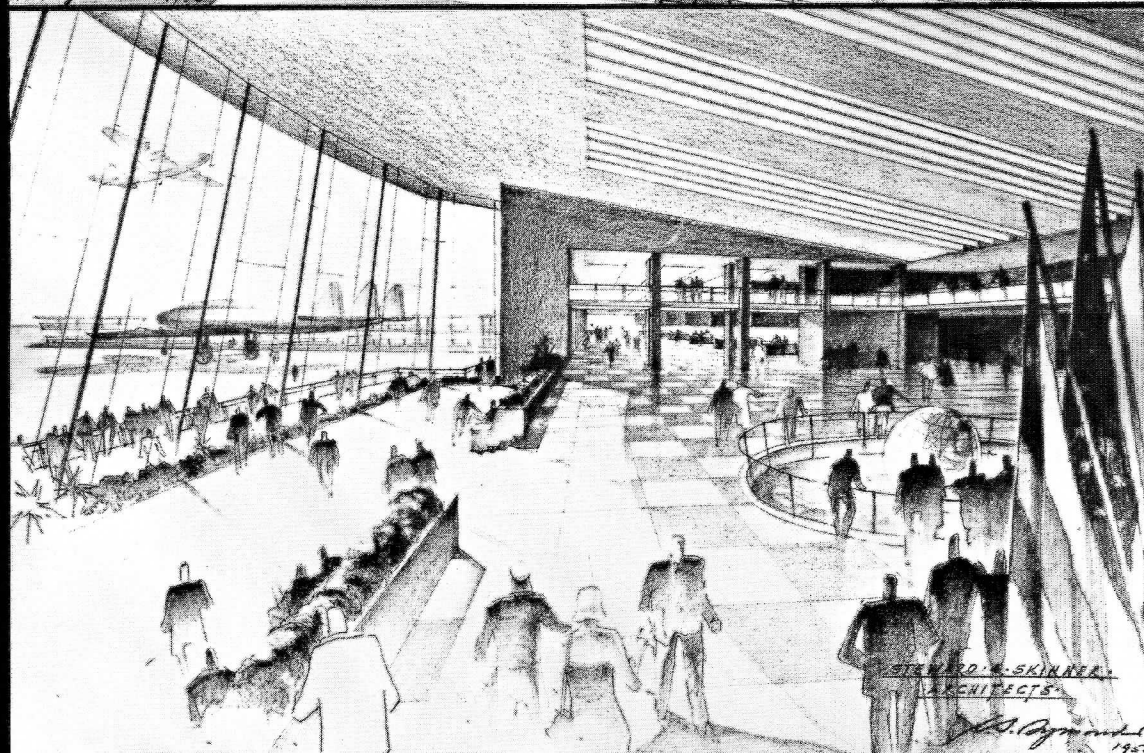
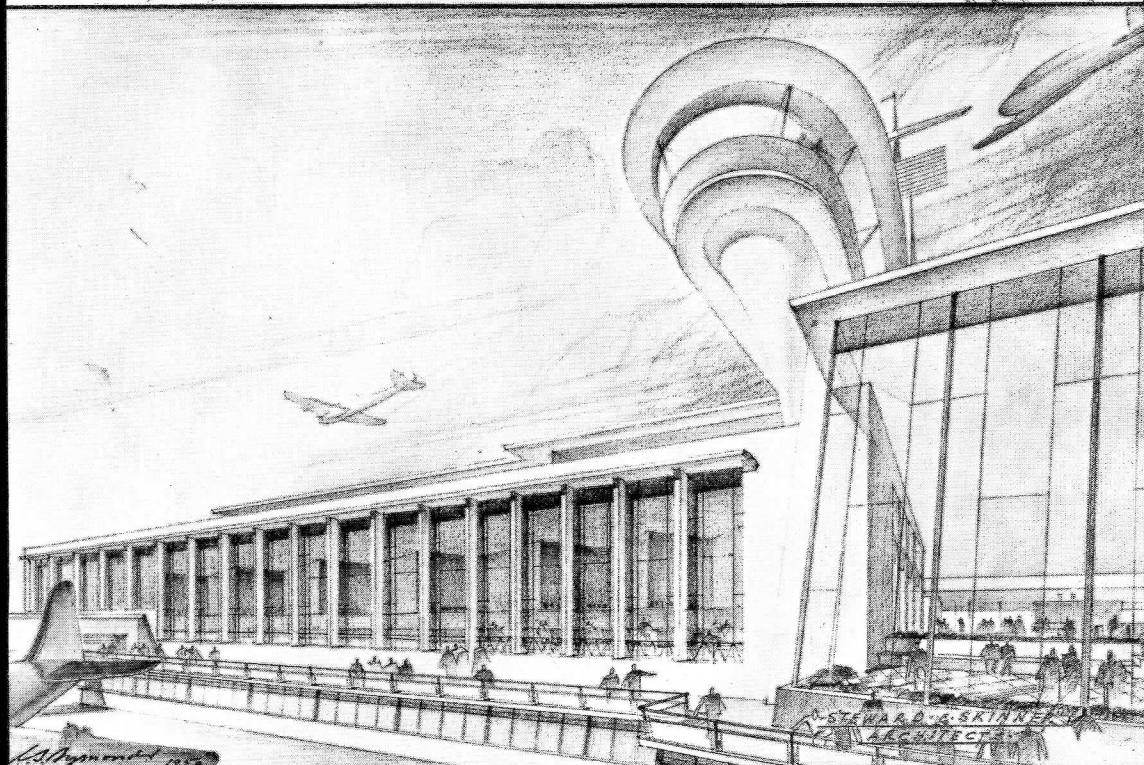
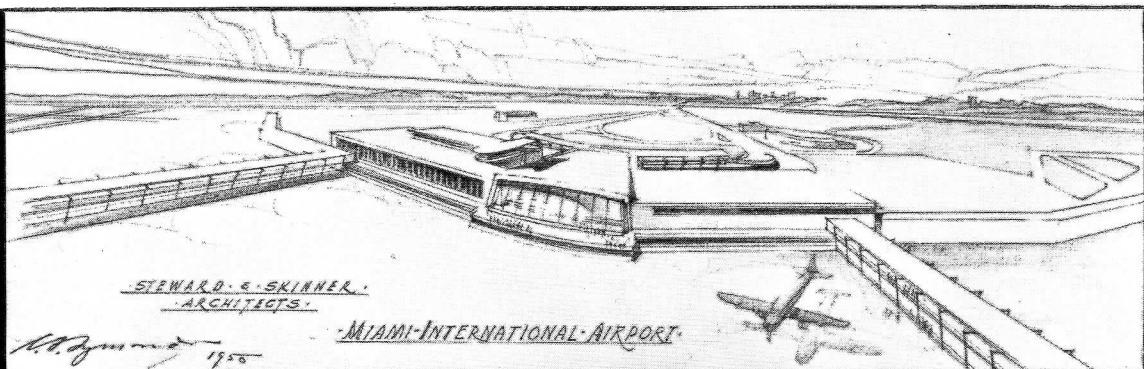
Registered and practiced in New Jersey until 1926

Partnership with Phineas E. Paist in Miami, Fla., until 1934

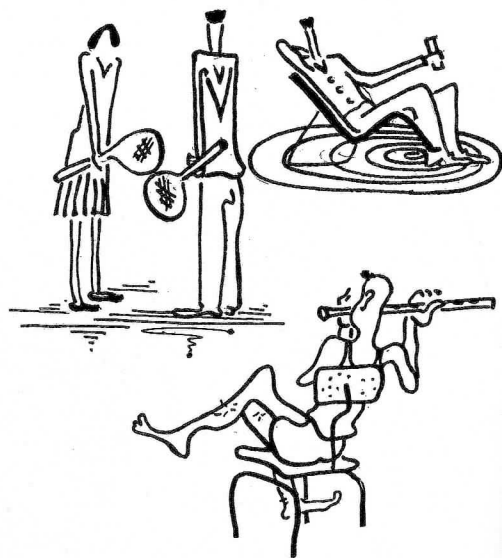
Practiced alone until 1945

Existing partnership with Coulton Skinner formed 1945





activities



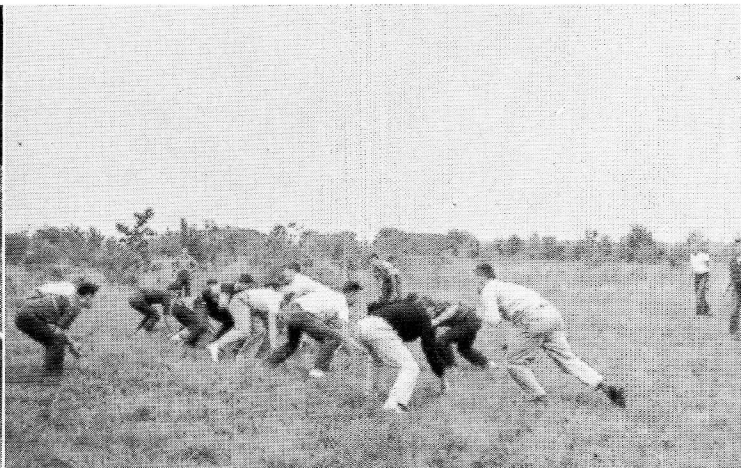
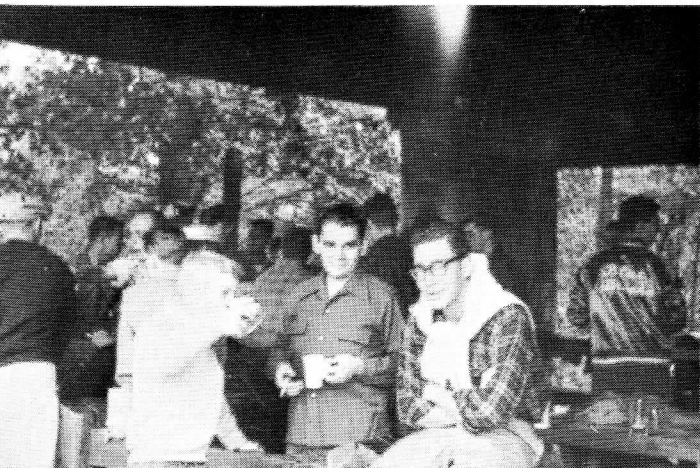
picnic

In the fall of each year students of architecture bring to a close their various summer activities and prepare to return to the academic life. Another group, anxious, eager and perhaps a trifle frightened prepare for their initial step into a life which, for some, will be rich and fulfilling—these are the frosh.

In order to introduce the new comer to his fellow students, and to the social activities he may look forward to, a school picnic is held—usually during the second week of the fall semester. This also gives “the old timers” a chance to exchange summer experiences.

One of the local park areas provides the site for such scenes as: wieners roasting over open fires, impromptu musical offerings, not always graciously received, steins of all descriptions bearing the golden brew to parched lips, and displays of athletic prowess that amaze even the displayers.

When the frosh have thrown a few seniors for a loss in the traditional football game and the last dregs of the keg are gone, the results are divided. Some feel that they have been tested and welcomed into a rather unique setting. Others feel for the rubbing alcohol and realize that they are a year older.



soiree

GOOD PARTIES NEVER DIE . . .

After our introduction to the ways of Maxwell sociology we should now and then feel compelled to cast a more objective eye on the *mores* of the student architect. It might be well to stop and take a look at ourselves occasionally, for ours is what the sociologist might consider a rather distinctive occupational subculture ("distinctive" sounds better than "peculiar"). We have this thing, for example, called the *SOIREE*.

Generally, the first time each year that this word "*SOIREE*" is heard is at a convention in a gloomy place, rarely otherwise visited, the Frosh room. There, after trying to shout down an apparent conspiracy against him, the director of operations finally feels duty-bound to mention (in a half-apologetic tone) something to the effect of: "... Now then, about this little matter of the *SOIREE* . . ."—at which point there occurs a spontaneous reaction, ranging from the anguished gasp to the more blase groan, accompanied by a general push towards the door as all try to escape, slipping back to the consolation of the drafting board, there to construct a mental barrier of plans and elevations against further alarm.

But here the plot thickens. Enter the sly conspirators, the subversives who take pleasure in stealthily tacking to lockers constant reminders: pieces of charcoal paper covered with strange scrawls and blobs of color (undoubtedly of symbolic significance), with that upsetting word spread across in emblazoned letters. To tear these down would be an admission of notice, so in passing everyone looks the other way and continues on his course of determined indifference.

But there has been plotting afoot, skillful threatening, cajoling, and as the proclaimed date approaches resistance weakens before the inevitable: in despair, all realize that again, another year, they have lost the game. The connivers sense their victory, and in triumph the lower-juniors emerge from their secreted drafting room to descend in onslaught on the last defenseless resisters—at which point, all go out into the other world to seek a companion in their hour of need.

Is it just weakening under perseverance that causes architects to put on costume (and worse still, try to persuade a date to do likewise)? Or is it just to bolster the old school spirit that they climb to the dim upper reaches of some far-distance watering place? Or is it after all just the wine, the women, and the morality play that makes them linger here to a state of insensibility? A purely rhetorical question, indeed.

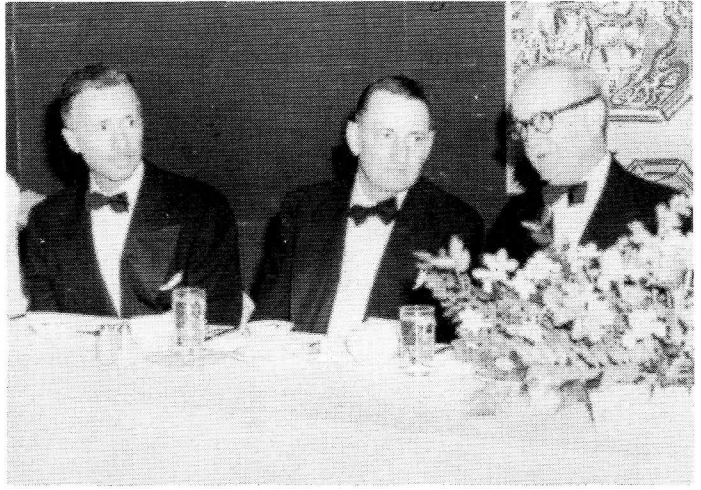
Like old soldiers and hit tunes, good parties never die. Who can recall just how that evening ended? Who can definitely recall its ending at all? Perhaps somewhere, in some remote bar, the last Bacchus still enjoys the last Pink Lady. Who knows? Perhaps we could find them. Perhaps we should go out and start an extensive search for them one of these evenings.



good parties never die . . .

banquet

PIETRO BELLUSCHI—
Doctor's degree in Arch. Eng.
from Rome, Italy. Won Italian
Scholarship. Degree in
Civil Eng. from Cornell. Hon-
orary Doctorate from Reed
College, Portland, Oregon.
F.A.I.A. 1948. Dean of Archi-
tecture and Planning School
at M.I.T. since January, 1951.



Left to Right—Dean Belluschi, D. Farragher, Dean Dillenback

HIGHLIGHTS OF MR. BELLUSCHI'S SPEECH . . .

I will try to give you just a general idea, my ideas, of architecture; the role that an architect should have in modern society. And perhaps answer some of the questions and confusion that exist. I feel young people are apt to be confused, but if you are just be assured that people in the profession are confused, too (with the exception of those at the speakers' table, of course) . . . just where are we going now that we have slain the dragon of the Beaux Arts? None of us are very good, but we should not be discouraged . . . It is much more difficult to have courage and to look into the future and see this is the beginning of a great era . . . I feel we are going toward a golden age, be it now or 5 generations removed . . . an age when we are beginning to understand our environment. That seems very simple, but it is not.

Modern architecture is not flat roof, butter-fly roof, or lolly columns or the other externals. It is more than just the details that come as we get new materials . . . that isn't really modern, contemporary architecture. It is more. It is to be able to see the things that happen around us . . . for example, the free ways. In Boston they have good looking, kind of 20th century forms, but we don't know what they are going to do yet. While the other streets could bring 100,000 cars in, the free way can bring 250,000 cars . . . well, there was no room for the 100,000 in the first place. We will understand, when we are concerned, not just with highways, but with ports, with docks, with places where you can leave the cars . . . where you can see a pattern of free ways integrated with docks, etc.

I was looking at some books the other day and I saw a definition of beauty given by a great man, St. Thomas Aquinas: I am coming to that because we see so much ugliness and we are getting a little bit discouraged about our environment. What is beauty? Just what our forefathers thought was beautiful we think is ugly. "The definition of beauty is integrity, proportion and clarity, because the human mind likes order, unity and intelligibility." To him reason was the principle of all human work. That means to say that beauty exists not only to please our senses but also our minds . . . In other words, the mind must rejoice with the senses to enjoy beauty. We cannot have just vision without having something that works as well!

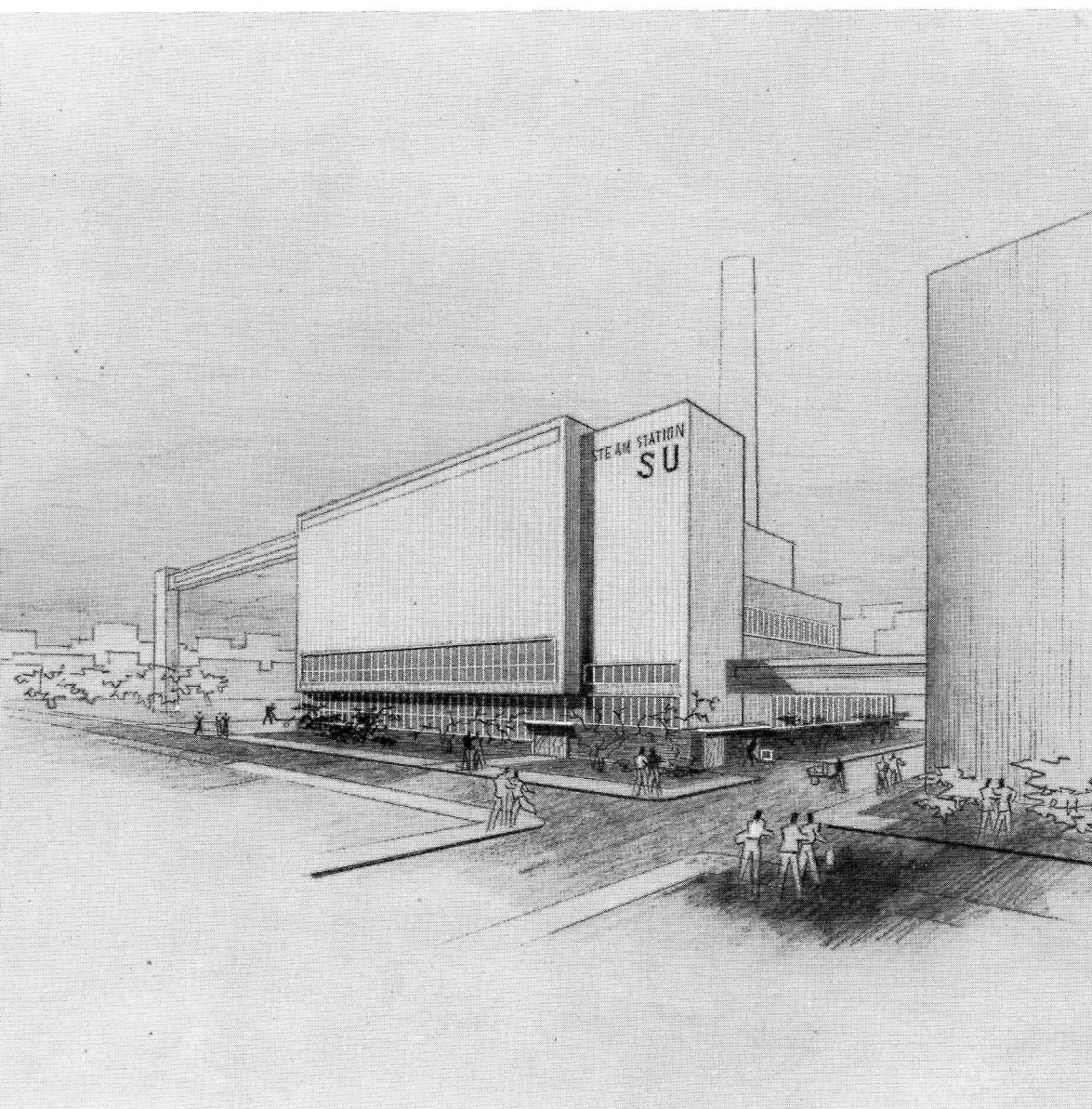
Recently there were 5 people invited to Yale to discuss the city; a painter, a sculptor, a writer, a poet and a critic, to find out what they thought of the city. Entirely different from what is being taught in any school, the greatest regret of all these people, intelligent people, is the passing of the era of ornament, richness . . . that in a sense they understood. The painter pointed out you never see a painting of a modern building; the artist prefers old walls, something from Greenwich Village, etc. To me it gave a very interesting insight into a basic desire, nostalgia of the people for all that is past. It is easy to say that's the old fuddy-duddies, let's forget them and go ahead. We can do that, but I think we ought to try to satisfy that sort of desire which is a natural one. People from all parts of the world have always took delight in having an ornament which expressed the sort of feeling that all does not have to be usefulness and utility.

Now for a word to you who are graduating . . . what kind of a man are you going to be? It is unlikely that you will be working in a simple one or two-man office . . . most of you will work for big corporations or government and you must be prepared to take work which will stem from these large corporations. You must learn to be part of a team . . . but we have to be very careful that in our pre-occupation of being planners, psychologists and all the other things that they want you to be, above all, you must be artists . . . artist is a sort of depreciated word in the sense that the artist has been living in a world of his own and, therefore, has not been contributing to society. I like to think of the artist as a man who contributes to society. He has to have a bag of good tricks, but above all he must be an expert in space relationship. He must know what it means to speak of space. He must know color, understand music and drama and the humanities and be an educated person in that sense. If not, he is just a good business man or engineer or spec writer; if he is a man who understands space relationship he is a man society needs. When I say artist, I mean it in the best sense . . . society needs that man more than any one they have ever needed before. Most of the great architects of today are essentially artists . . . Frank Lloyd Wright has been a great inspiration, a great artist and a poet; Le Corbusier is a monument of a man, primarily an artist and a great person. When I spent several evenings recently with Mies van der Rohe he told me "basically I am an artist."

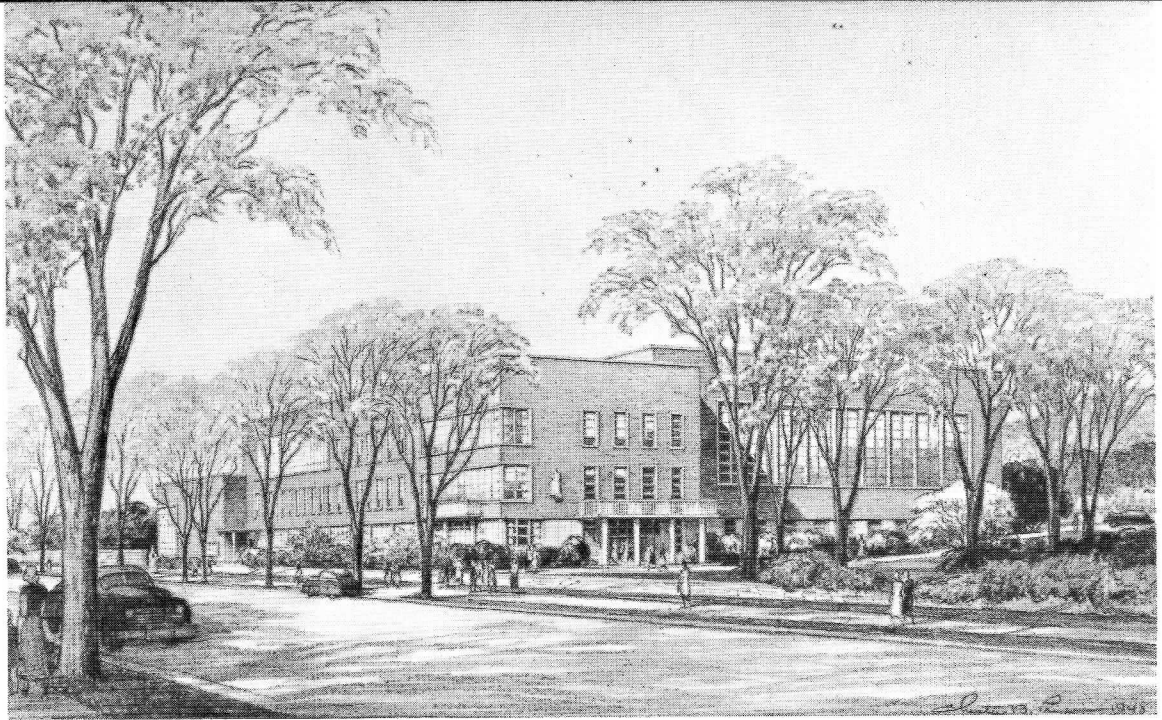
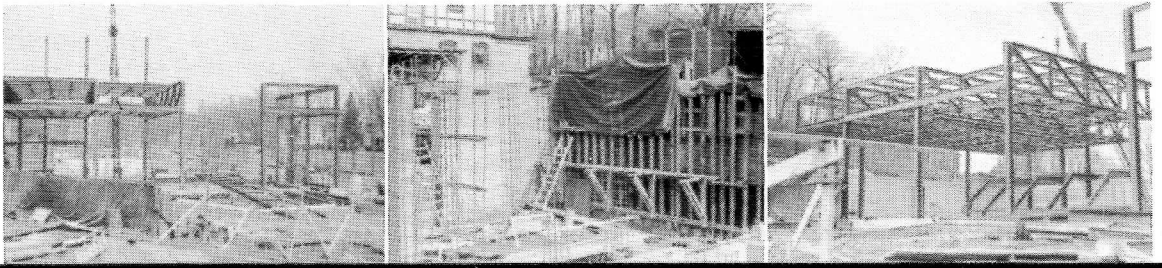
You will see that those men who are trying to contribute to our society in their own way are basically people who have been trying to give aesthetic value to environment!

changing views around campus

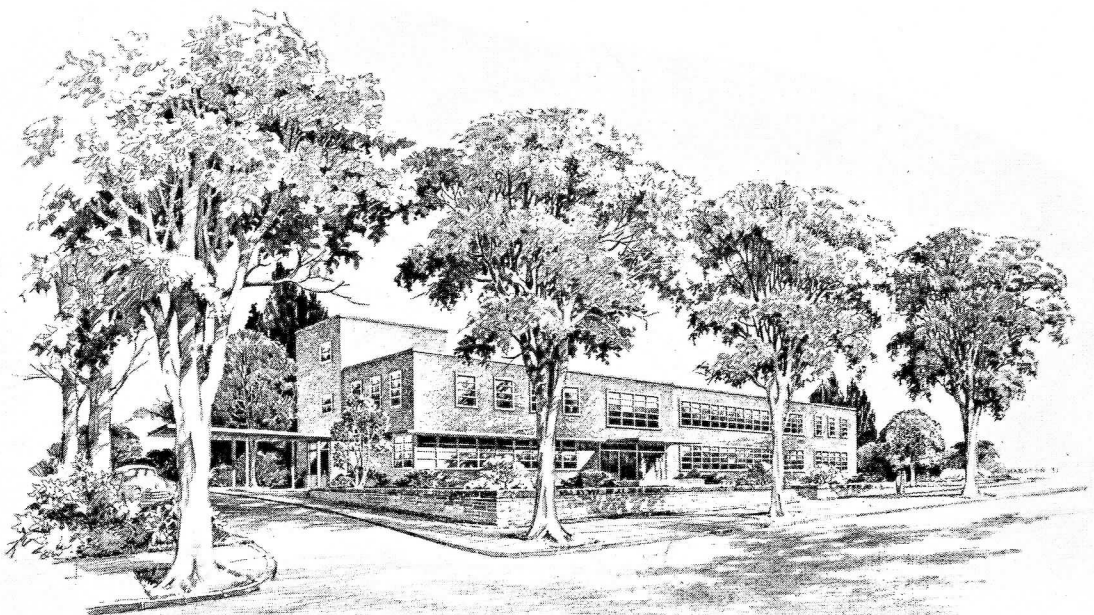
Lorimer Rich, Architect
H. & C. King, Assoc. Architects



S. U. Steam Plant



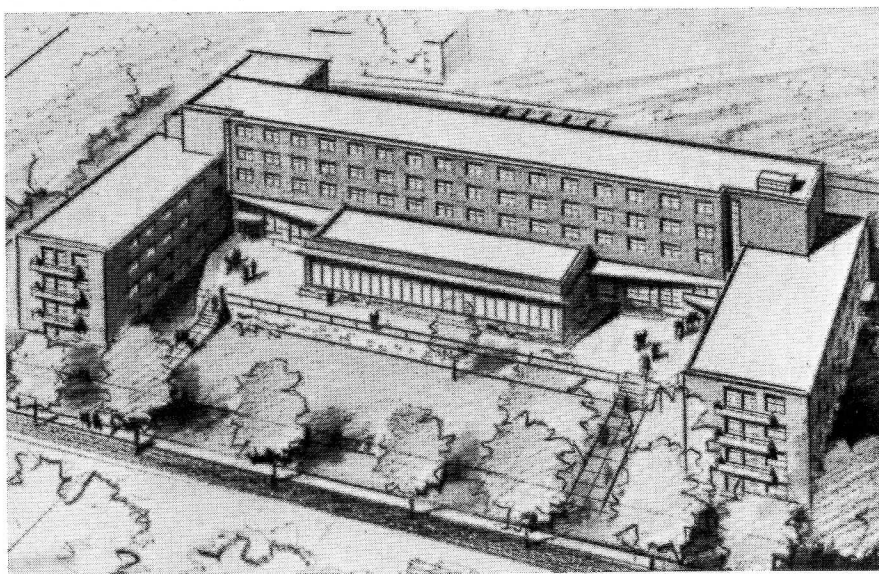
Women's Building
Comstock Ave.



Special Education Building
S. Crouse Ave.



Joe and Emily Lowe Art Center
University and Walnut Aves.



Women's Dormitory
Euclid and Comstock Aves.

architecture . . .

In the role of student we often hear the question asked, "why do young men choose to enter the field of architecture?" It is fitting on this, the last page of an architectural yearbook, to attempt an answer to this question.

We don't think that any of us entered the field with preconceived ideas of quick and easy material gain. It was something more than this. In the beginning few had experience in the profession, but most felt at least one attraction to it. With some it was the dream of designing a building (without much knowledge of just what this meant) others glimpsed a bigger thing that might be involved.

As time passed we saw a change in our "plain building". We began to realize the implications and meanings of the building. We saw it in a city, on a site, with human beings in it - people basing their life around it in one manner or another. We began to comprehend the light, heat, motion and space that we used to treat our building.

True, we have not yet passed the veil of the academic but these things are now a part of us. To deny them would be folly - there is no recourse but to go on.

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